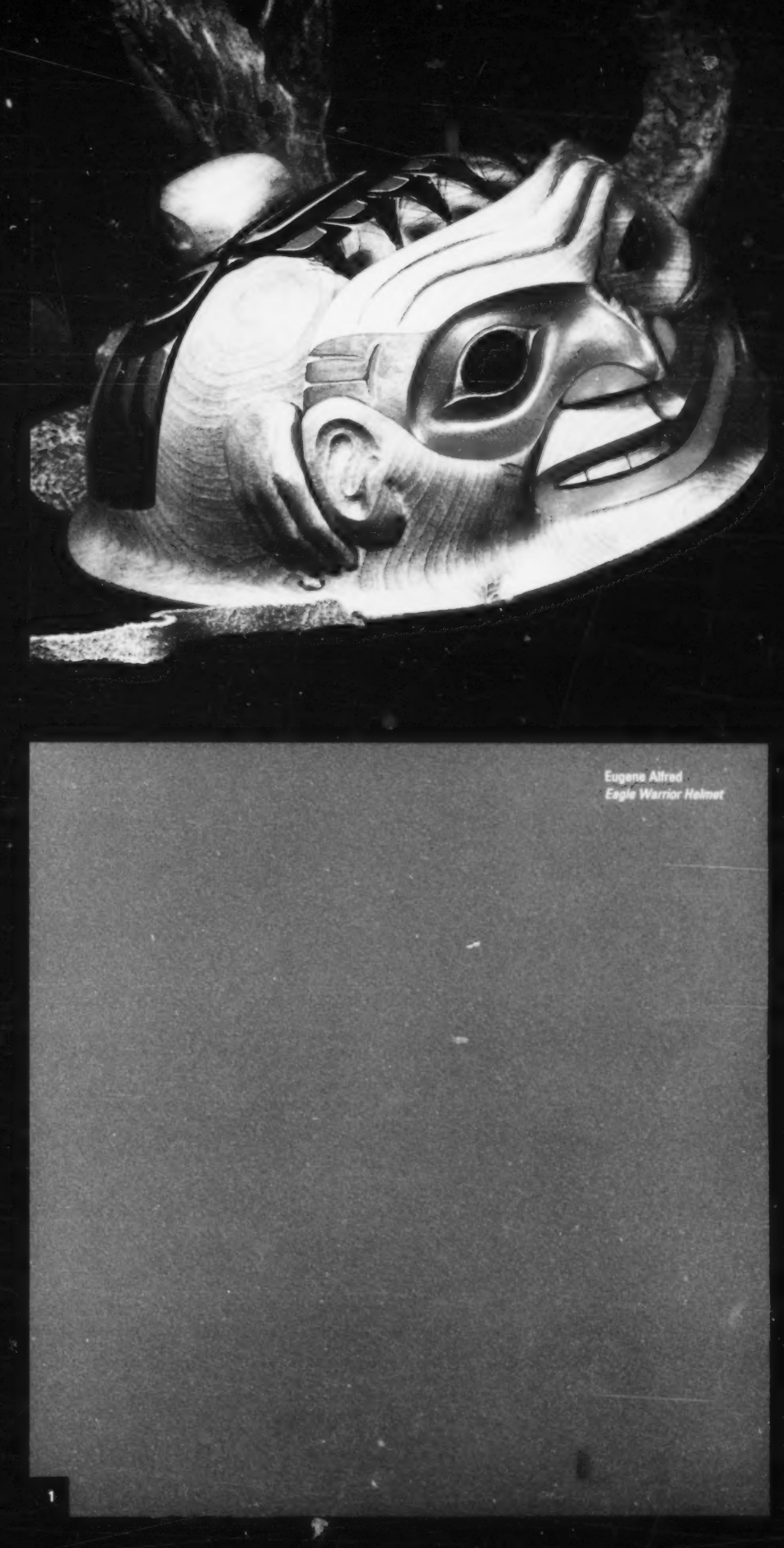
THE ART OF change

2005 SUMMER EXHIBITION

Yukon Permanent Art Collection

May 26 - August 28



Eugene Alfred
Eagle Warrior Helmet

INTRODUCTION

When the Friends of the Gallery staged the first comprehensive exhibition of the Yukon Permanent Art Collection in 1992, everyone was delighted by the public's enthusiasm. The gallery was packed for the opening reception and appreciative crowds continued to pour into the then-new Yukon Arts Centre Gallery during the run of the show.

Joy Wickett, Chair of the Friends of the Gallery, has been associated with the collection in one role or another since its inception. She recalls being so moved by the 1992 exhibition, the beauty of individual pieces and the power of their collective presentation, that she broke into tears. "It was crying in the sense of, 'Oh my gosh, look at what we've done! Look at what ordinary people have gotten together and accomplished – put together this fabulous art history.'"

That exhibit was the culmination of decades of collecting, but it also marked the start of a period of renewal. The Friends of the Gallery learned as much from what wasn't in the show as what was. "The Art of Change," this summer's exhibition of 150 new acquisitions to the collection, proves that the Friends' Acquisitions Committee was far from content to stand on the 1992 success. Aspects of the collection needed strengthening. Collectors are obliged to hone their skills and sharpen their vision every bit as much as the artists themselves.

Why a new show, now, after 13 years? The most obvious answer would be that the trove has grown in size to the point where a new exhibition is called for. But that is only one part of the story. The collection has grown in another, even more important way; it has matured. For one thing, some of the artists were just finding their way into their particular medium 13 years ago, but have now developed into masters, or have even moved on into new directions and new media. The Yukon Permanent Art Collection must grow to keep pace.

LEFT
Gertie Tom
Fire Bag and Dog Packs

RIGHT
Keith Wolfe Smarch
Tlingit Mosquito

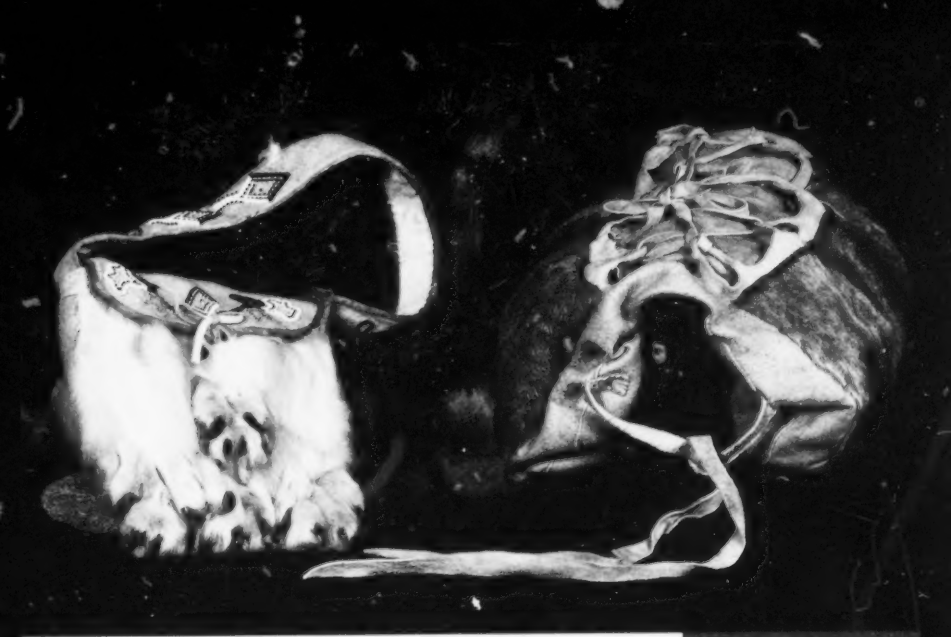
Building a Legacy

Meanwhile, the Acquisitions Committee has spent those past 13 years addressing gaps in the visual narrative of the First Nations' contribution to the cultural heritage of the territory. As sculptor Shane Wilson says, "We have some of the finest indigenous artists in the world in the Yukon. We must make every effort to address that."

"We have concerned ourselves with trying to collect First Nations pieces that are artwork in form but that are also functional pieces of a way of life that no longer exists," says Ruth McCullough, Curator with Tourism and Culture's Arts Section. She is pleased with the historical aspect of the acquisitions since 1992, including clothing and other textile work, especially beading.

McCullough is delighted to have witnessed so many younger artists studying the accomplishments of their predecessors through the works in the permanent collection. The neophytes are searching there for technique, subject matter, form and, very significantly, encouragement. As First Nations weaver Ann Smith stresses, just being able to see the works of older, accomplished, professional creators lets the next generation know "that it is possible," that they can serve their communities through art.

Through her accomplishments in Ravenstail weaving – and more recently her exploration of button blankets and spruce-root weaving techniques – Smith is helping to revitalize almost-forgotten skills, and making a gift of her courage to other younger artists who might wish to enter that realm. So is Gertie Tom, whose *Fire Bag* and *Dog Packs* are styled after common items from her grandmother's day. Keith Wolfe Smarch's *Sheep Horn Spoon* recalls the votive significance that has attended such work from ancient times.



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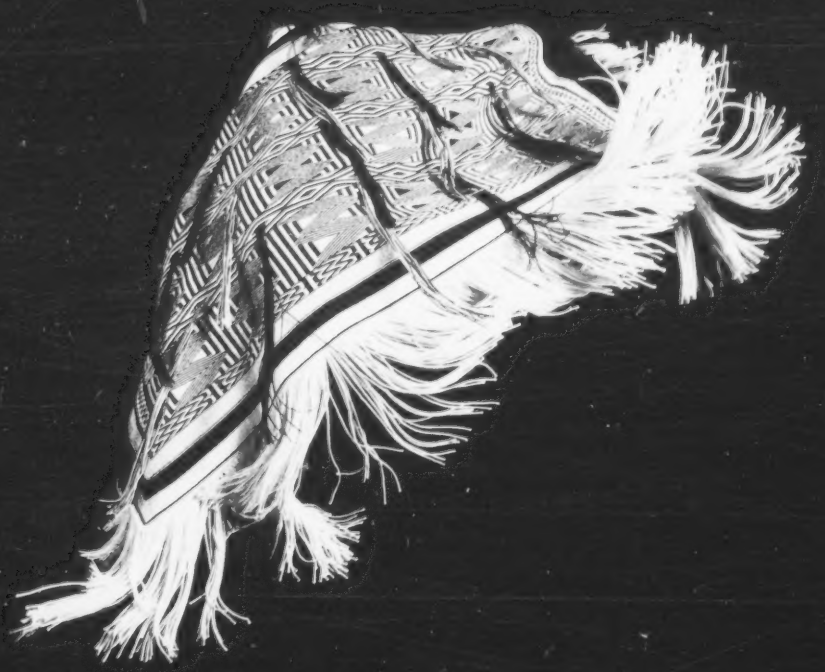
The Curator and the Acquisitions Committee knew that there had to be many more artists out there who didn't share the high profiles of Smith, Tom and Smarch. Some were, in fact, rarely seen in Whitehorse. Their trips away from smaller communities, or even from the bush, were infrequent. Acquiring their works has been a priority since the first collective exhibition in 1992.

Leaving a Legacy

Collecting is like gardening, says Wickett. "Nobody plants a tree just for themselves. You have a taste of it, maybe, but what you hope is that the tree will be around long after you." One of the greatest pleasures, she stresses, is to gather on behalf of others.

"Others," in the case of the Yukon's Permanent Art Collection, covers a broad spectrum of viewers and creators. Certainly the needs and privileges of the Yukon's artists are paramount. The collection preserves and presents their works in the context of our cultural story – providing them with encouragement in the form of an audience and payment for their work.

Just being included among other Yukon masters provides a boost to morale. "It's an honour to have work included in the collection," says 34-year-old Ken Anderson, whose *The Wolf and the Raven*, acrylic paint on Yukon birch, is a vital component of this summer's exhibition. "It is encouraging to have people think about your work in the same



way they might think about what older artists like Ted Harrison were documenting or expressing about their environment and time. The exhibition allows us all to study the generational differences," says Anderson. Sculptor Shane Wilson echoes the First Nation carver by saying, "I am pleased to be part of the Yukon Permanent Art Collection, because this is home. It is nice to have a little legacy to leave behind – I was here."

Revealing the Yukon Experience

Of course, the entire collection belongs to all of the Yukon people. It's about "the place where we live," says Wickett. "It's about what keeps us here. What is the draw? Artists may spend their entire lives trying to answer that question in wood, in clay and stone, with textiles and leather, on canvas, on film – the list ends only where imagination might cease."

In order to reveal who we are – and even why – the collection reaches beyond our borders in several directions. For instance, this summer's exhibition contains two works of the 1960s, *Church at Mayo* and *Old Store in Dawson*, by the late A.Y. Jackson, a prominent member of the Group of Seven, who visited the territory but lived in eastern Canada. His creations allow us to look at our environment from another, perhaps broader, perspective. Other pieces of art in the permanent collection have come from across the seas, but somehow the textures and colours recall the Yukon experience, providing a new window on our own lives.

Anderson compares the permanent collection to another respected and vital Yukon art institution, The Yukon Storytelling Festival. Each summer that event combines performers from outside the territory with homegrown talent to reveal our common humanity, our triumphs and terrors, and to allow us to compare our individual visions.

Wickett and Anderson also appreciate the fact that the permanent collection preserves work of artists who may have visited the territory in the role of teacher; future generations will be able to study their techniques and the effect they might have had on Yukon artists.

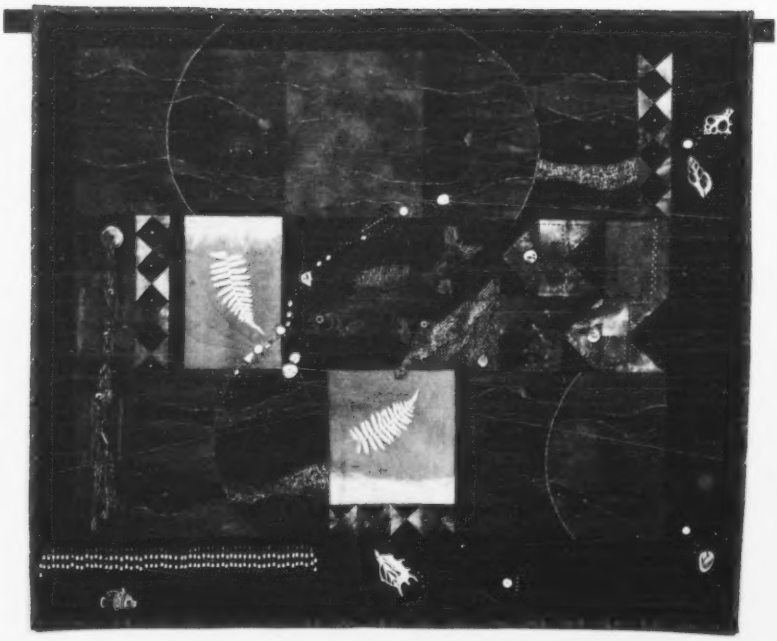
That's another aspect of the collection – the educational component for both artists and viewers. The work of other artists broadens our perspective, giving us new windows on our reality and helping us see our environment and time in a new light. Wickett recalls how one morning on a walk she looked up into "a Ted Harrison sky." The new way of registering the tones and forms and colours struck her with a "clang."

Illuminating the Here and Now

The work artists do is especially important these days when so much demands our visual attention, says Wickett. Consider how advertising through television and on the Internet constantly attempts to distract us from our reality to tempt us with something that may only exist as a Hollywood fantasy, with glitz and glamour far removed from the subtle joys and calm wonder of the artists' studios or the wilderness. "Even to step outside and become part of the day you're in is a challenge. There is so much going around in your brain that makes it all cloudy," says Wickett. "Art can brush those clouds away."

Looking to the Future

Ann Smith is especially enthusiastic about how exhibitions, such as the one being presented this summer, influence and enlighten young people. "Art helps them feel good about who they are," says Smith. And, she adds, the time is coming when it will be up to these youngsters to learn the forms and techniques and to hand them in turn to a next generation. When Smith took up Ravenstail weaving, the Elders reminded her that the new ability was as much a responsibility as a gift. The skill and techniques were not for her to keep, they stressed. They were for her to preserve and pass on. By preserving and displaying her work,



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Mary Dequerre
Forget Me Not Mukluks

RIGHT
Carol Pettigrew
Grayling Moon

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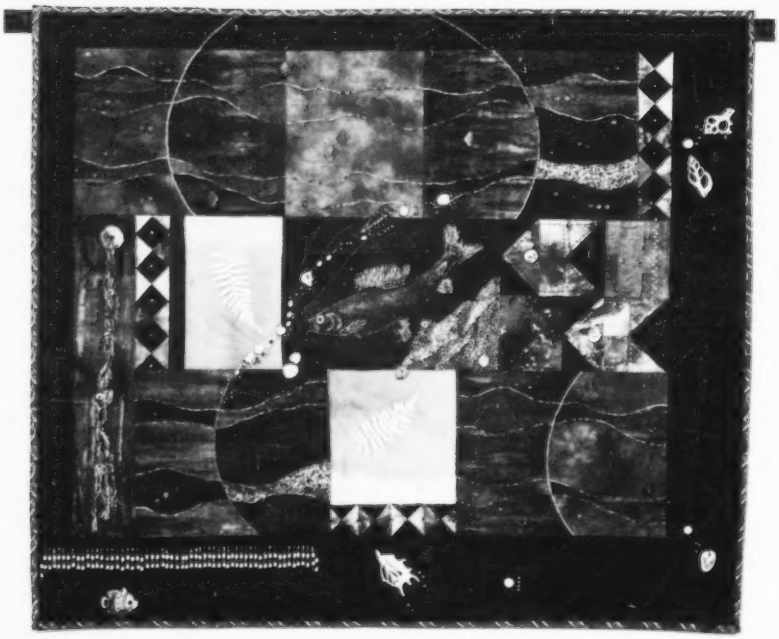
Smith's masterpiece of Ravenstail weaving, *Grandmother's Time*, is an example of a skill that was acquired from ancestors and is being passed down through a current generation of artists to the future. Smith says that she hung on to *Grandmother's Time* until she could find a home for it in the Yukon. She wanted to make certain there would be a Ravenstail robe that would be owned by Yukon people and available to future generations here. Many of her larger works have been purchased by collectors elsewhere, in places as far away as Quebec and Ontario and even Zurich, Switzerland. The permanent collection has made her dream for a Yukon home for the robe come true.

Changing Traditions

First Nations art is in a period of flux. With access to new technology and techniques and even subject matter from around the world, many native artists are exploring new possibilities. For instance, exotic flowers are making their way into



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the territory thanks to beaders like Mary Dequerre, whose inspired design became *Forget-Me-Not-Mukluks*. Alice Buyck has introduced a lovely orchid into moccasin design in *Ladies Slippers I* and *Ladies Slippers II*, while also punning on the name of the flower. Meanwhile, more aboriginal artists are discovering the possibilities of art for art's sake. Traditional methods of adorning utilitarian items such as clothes and footwear are being applied to flat surfaces, as revealed in *Red Vine* and *Brown Vine* by Annie Henry.

Quilter Carol Pettigrew, whose *Grayling Moon* graces this summer's exhibition, also appreciates how the Yukon Permanent Art Collection serves the future by building upon the past. Her wall hanging is a milestone work from a time of great change in quilting. *Grayling Moon* juxtaposes traditional natural fibres like cotton and silk with dried fish skin and with industrial elements such as glass. The dye technique Pettigrew employs dates back to prehistoric times, but it has become part of a quilt on the cutting edge of textile art. The old art of quilting "is moving into the future with a whole arsenal of techniques and knowledge that's been with us for so long," she says. "Our experimentation is our attempt to bring quilting into the 21st century; our pieces don't have to be as utilitarian as in the past."

Pettigrew stresses that another essential aspect of the art scene is also always subject to change; the permanent collection must keep pace with its audience. "There's been a subtle shift in sensibilities," she says. Many new Yukoners have come from urban areas and have brought with them values and perspectives on the wilderness that can be markedly different from those held by long-term residents of the North. Continually adding to a permanent collection allows us to remain current, to compare past and present ways of living in this landscape. "I think we can't really know where we're going in the future until we know what has happened in the past," Pettigrew says. The ability to refer back to the past granted by the permanent collection has provided the quilter with "a compass and a map" so that she feels more confident about venturing into the future. That can be said for the rest of us, creators and viewers alike.

Gathering the Pieces

Collectors who support this important work by our artists and make it available to the rest of us are essential to our community, our culture, even our civilization. In North America we tend to underestimate the significance of the collector's role. In countries such as

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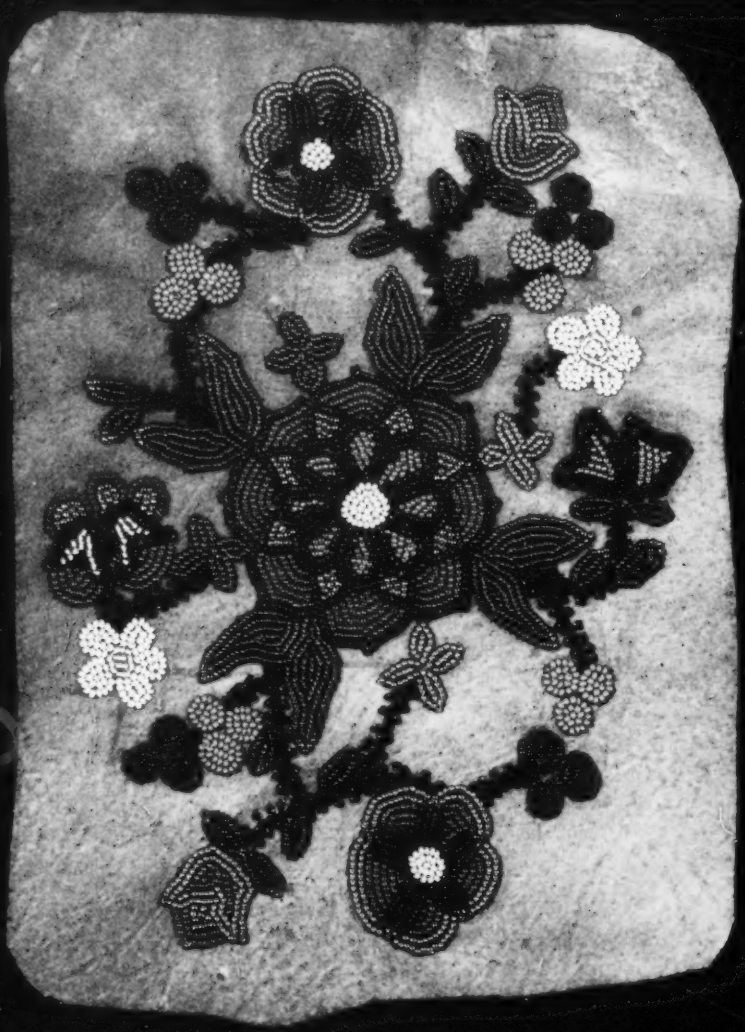


LEFT
Alice Boyck
Ladies Slippers II

RIGHT
Annie Henry
Brown Vine

LEFT

Paul Prebble
Bald Eagle

RIGHT

Béla Simó
Torso Bowl

BELOW RIGHT

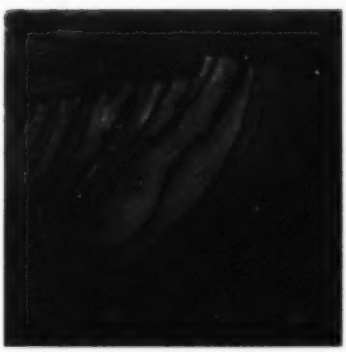
Ava Christi
Rock Towers Above the Wheaton

Russia, France and the Netherlands, those who acquire art for the edification of their communities have long been accorded special status. There are a great many more collectors in the Yukon than people realize, says Wickett. Many tend to slowly and quietly add works to the walls of their homes. Some of the members of the Friends of the Gallery and its Acquisitions Committee have come from these ranks. They are people who have taken a private passion public, who are enriching their private lives while they contribute to the public one. But that may be all they have in common. These public collectors come from many backgrounds and bring with them all possible points of view. That makes for lively meetings, as members work to convince one another of the significance and worthiness of their choices.

That variety and the ensuing dialectic ensure that the Yukon Permanent Art Collection remains eclectic. The collectors, as much as the artists, represent a broad range of visions, a range wide enough to encompass the territory and the lives we enjoy here. This multifaceted cultural record is one we are proud to share with one another, with our children and with our visitors this summer through "The Art of Change."

GENEROSITY: THE SECRET OF SUCCESS

The Friends of the Gallery is able to maintain and enrich the permanent collection and have new works to display at this summer's exhibition thanks to the generosity of a great many individuals and organizations. This has been the case since the beginning. The collection was initiated by the Friends thanks to funding provided by the Yukon Lottery Commission. The society, a charitable organization, was established as a support group for the Territorial Art Gallery a quarter-century ago. In 1983 the Canada Council Art Bank provided a generous grant, which matched funds raised in the



LEFT

Don Weir
Arctic Sunrise

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Joanne Shaxon
Untitled 1

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With the opening of the Yukon Arts Centre in 1992, the Friends of the Gallery has concentrated on the essential tasks of selecting works for the Yukon Permanent Art Collection and finding funding sources for the purchase of those works. That the collection continues to grow is thanks to fundraising efforts and donations from the private sector as well as an annual contribution by the Government of Yukon.

The current collection contains more than 260 pieces and represents the work of 151 creators. Even when a special exhibition is not running, selections from the collection are circulated by the Curator of the Yukon Government Permanent Art Collection. Works can be viewed in the foyer of the Yukon government building, in the Executive Council Offices, in the Whitehorse Public Library, and in other public reception areas of the Government of Yukon. Thanks to a policy of sending selections from the permanent collection out into the communities, potential artists and connoisseurs there are exposed to the original work of master artists.

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Our Patrons

It is often said that the Yukon must have more artists per capita than any other region in Canada. An overpowering desire to reveal our deepest selves and our homeland is part of who we are. To keep up with such an outpouring of creativity can become expensive. How much might never make it into the public purview if not for our patrons!

Patrons often offer works for the permanent collection from their private collections. Or they may choose to purchase works for the collection in consultation with the Friends of the Gallery. Northwestel, for example, has been especially enthusiastic in its support of the Friends over the years. *Grandmother's Time* was one of the notable purchases made possible by the company. The Canada Council for the Arts also provided funding for this acquisition. *Grandmother's Time* graced the cover of the telephone directory for 1999.

Patrons allow the permanent collection to fill in the gaps in the territory's visual story. For instance, a patron made it possible to purchase *Ocean Eco* from artist Kate Williams. It had been presented to the Friends as a proposal for a larger work, one eventually commissioned for the collection.

Entire realms of art might remain underrepresented if not for patrons. Graphite and charcoal works, for example, are much less readily available than one might suppose. This makes the acquisitions of such works as *Fire and*

LEFT

Joyce Majiski
Crossing the Firth II

RIGHT

Jackie Ziehe
Summer Heat

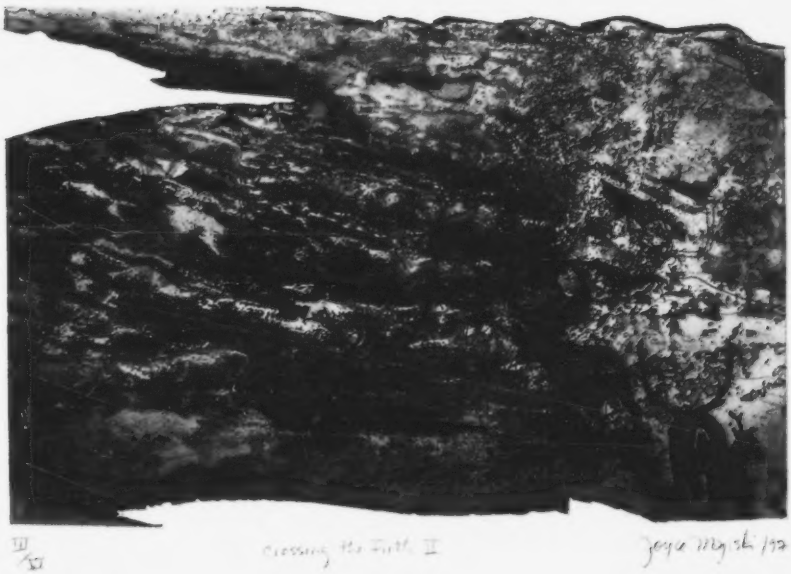
Rain by Andrew MacDonald, *Rav* by Catherine Deer, *Old Lady from Burwash* by Mark Preston, and *Bald Eagle* by Paul Prebble especially rewarding.

Artist Donations

Artists themselves have donated works directly to the collection. They have the assurance that their works will be maintained according to standards set out by the National Gallery of Canada. The creators can be motivated to donate their own art for any number of reasons. Sometimes, for instance, Friends have purchased a piece by an artist who feels the work would be augmented by yet another example of their vision.

The generosity of Yukon artists has allowed the Yukon Permanent Art Collection to grow much more rapidly than the Friends could manage if forced to rely solely on purchases.

Among these gifts from artists is *Drawing for the Blind* by Diana Caldwell. It is an abstract textual piece constructed from hand-made paper. The black threads give the impression of the raised dots of Braille. *Mystical Mist* and *Follow*, both by Lillian Loponen, utilize a wash technique to produce the aura of ice fog. *Sheehan's Gulch – Livingstone Creek*, by Jackie Ziehe, is an oil painting of an abandoned log cabin discovered by the artist. What



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these artists have provided us are more significant than mere physical gifts; they are essentially new ways of looking at our world.

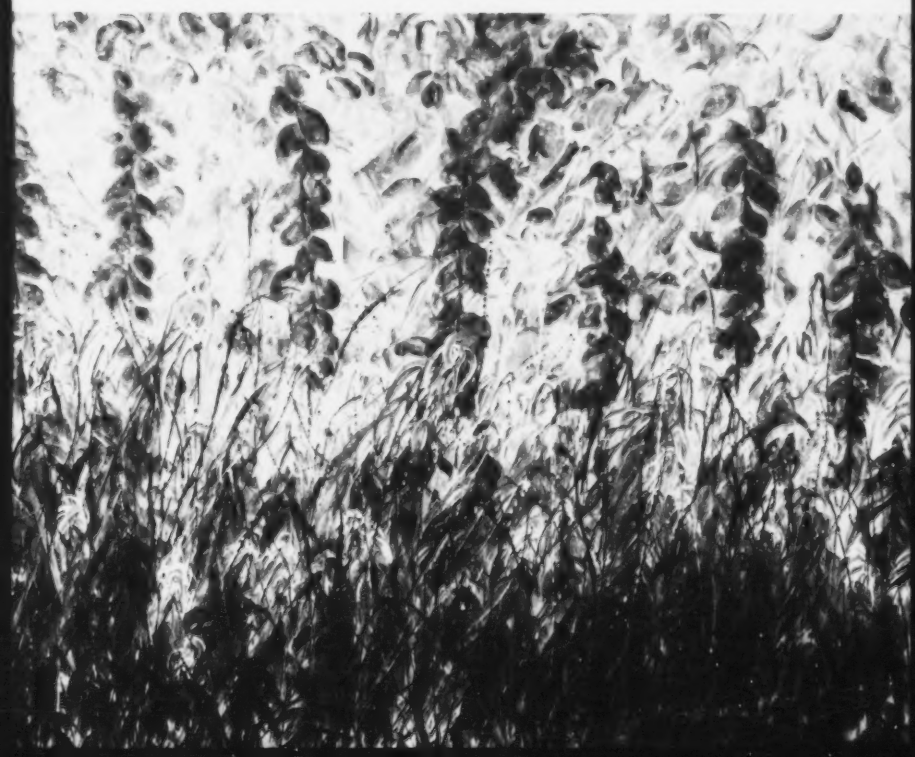
Bequeathals and Estates

The permanent collection's two paintings by A.Y. Jackson provide an opportunity for local artists to carefully study the technique of one of Canada's most-admired masters. Jackson made several trips to the territory from Quebec in the 1940s and again in the '60s. Several local artists were privileged to accompany Jackson and his friend Dr. Maurice Haycock on a field trip to the Mayo area. There Joan Shaxon, a painter and teacher, was able to acquire *Church at Mayo*. This piece was bequeathed to the Permanent Art Collection through her estate.

When Shaxon passed away in 1998, the Friends of the Gallery was invited to view her own work in advance of a general public auction. The society selected three watercolours, *Derelict Boat*, *Untitled I* and *Untitled II*. These illustrate the progression of Shaxon's style. By the end of her career, she had undertaken a serious exploration of abstraction, as can be seen in *Untitled II*. Meanwhile, the proceeds from the sale of her work went into a trust fund to support the education of local artists.

THE ARTIST AS HOST

The Acquisition Committee is often able to make more informed decisions on purchases after visiting artists in their studios. Comfortable in their creative



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Bear Mother Pole

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Raven: Bringer of Light

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The same can be said of a visit to the studio of Jackie Ziehe. Her description of working to capture the effect of afternoon heat on fireweed led to the purchase of *Summer Heat*. The purchases of Carol Pettigrew's *Grayling Moon* and Béla Simó's *Torso Bowl* and *Roman Warrior* were also, in part, the result of illuminating visits to the artists' studios.

THE VALUE OF EXHIBITIONS

Any opportunity to view a large selection of a creator's work provides the Acquisitions Committee with insights into that artist's objectives and priorities. This can result in the purchase of more than one example from an artist's oeuvre. The committee realizes that the public also benefits from a chance to compare and contrast stages in an artist's development.

This is well illustrated by works from Don Weir's show "Solitudes". The *Daffodils #2* collage is a working maquette designed as a guide for *Daffodils #2*, enabling viewers to trace stages by which the final production came about. Three works acquired from

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Jo de Beaudrap's show "Out of Necessity" provide yet another opportunity for comparing and contrasting stages in the development of a vision. The technique remains consistent through, *Staying Afloat, Seed Red* and *Sister, Sister* but there's a fascinating shift from the explicit religiosity of *Seed Red* to the implicit religiosity of *Staying Afloat*. Viewers can pursue the shift from a historical context directly into their own lives.

Neil Graham has accomplished a similar feat of time travel in two works with religious themes, *Sermon by the Sea* and *Peter and the Tax Collectors*. He has imported two scenes from the New Testament into our age, much in the way that Renaissance masters portrayed the protagonists of Bible stories in the clothing styles of the 14th and 15th centuries. This makes a strong statement about timelessness and faith.

A much more subtle form of time travel is revealed through *Frontier Town* and *Carcross General Store*, by David Thauberger. Here the architecture

LEFT

Jo de Beaudrap
Seed Red

RIGHT

Ken Anderson
The Wolf and the Raven

LEFT

Jo de Beaudrap
Seed Red

RIGHT

Ken Anderson
The Wolf and the Raven

of the past is recreated in startling colour contrasts we might be more likely to associate with iconic works of Pop Art and with even later styles. What exactly does it mean to be in a frontier? What does it mean to be historic? These are two of the questions that arise while studying Thauberger's strangely disturbing works.

AN OPEN INVITATION

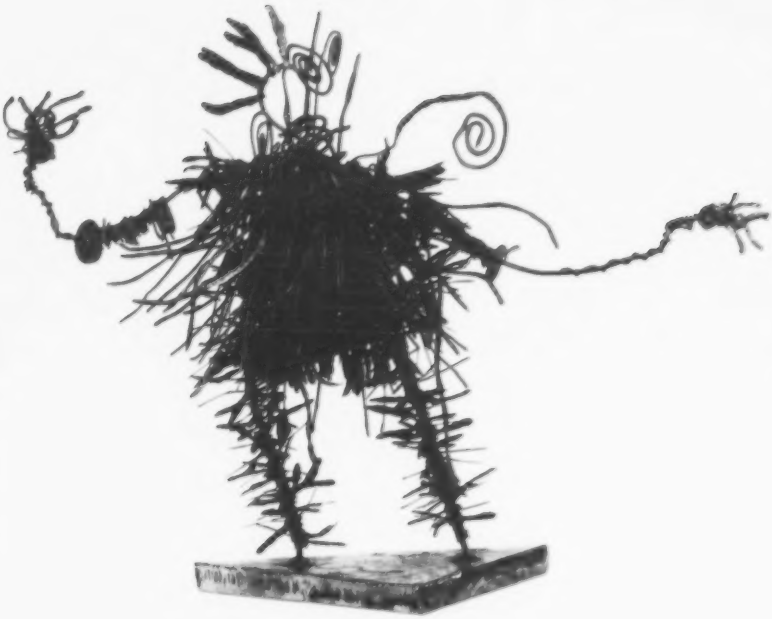
Artists are always encouraged to submit completed but unsolicited work to the Acquisitions Committee for consideration for the Yukon Permanent Art Collection. This openness ensures that those who are not having an exhibition or who are not in a position to invite visitors into their studios can still make their work known. Shane Wilson's *Raven: Bringer of Light* was purchased after the committee had an opportunity to study the carver's portfolio. This work employs a theme often addressed by First Nations artists, but Wilson's Raven, by startling contrast, has been rendered in marble rather than wood or bone.

Ken Anderson's *The Wolf and the Raven* reaches back deeply into his First Nations traditions for its motif and story. However, Anderson makes some breaks with the past. He uses red paint and gives the piece a very shiny, polished surface. Traditionally, Yukon's First Nations artists did not have ready access to ochre and the surfaces of their carvings were not so smooth.

ENGAGE: STRENGTH IN NUMBERS

Eleven years ago, the Friends of the Gallery decided that some sort of high-profile event was needed in order to gather more works for the Yukon Permanent Art Collection. The members soon realized that such an event could be a splendid opportunity to bring the Yukon's visual artists together for mutual inspiration. It could be an occasion for creative fun, with many artists all in one place, chatting, sharing and producing. That is how the Entirely New Great Artistic Group Extravaganza was born.

Fashioned somewhat along the lines of Nakai Theatre's 24-hour Playwriting Competition, ENGAGE gathered artists together at the Yukon Arts Centre for six packed hours that first year. In fact, the hours were so full the artists asked for



more time, and for subsequent years the event was expanded over eight hours. ENGAGE ran until 2001 when the organizers decided that they needed a break. However, thanks to a partnership with the Yukon Art Society, as part of the Arts in the Park program, the event was up and running again in the summer of 2003 under the tutelage of the late Dereen Hildebrand.

For each of these occasions, artists were encouraged to produce a work. They could work in their usual style, or they might take the opportunity to explore a new direction, one inspired, perhaps, by other artists at the event. Some preparatory work – such as priming a canvas, developing concepts, or firing a piece of pottery – was allowed. Because of such receptiveness, such open rules, the resulting works were dynamic, fresh, and often startling.

When the day's creative sessions wound up, all the art was gathered together and the participants asked to vote on their favourite piece. This one was honoured with the title of The Artists' Choice. An outside jury, made up of people from the community and members of the Friends of the Gallery, also voted on a favourite work, which was crowned The People's Choice. Both winning pieces earned their creators a $350 prize and were added to the Yukon Permanent Art Collection as part of the ENGAGE Series.

Following a busy day of creating and judging, the artists and prospective patrons would celebrate their accomplishments in an evening gala that featured jazz, good food and great companionship. Those works that had not been chosen for one of the two Choice awards were then put up for silent auction. The artists and the Friends of the Gallery shared the proceeds from this equally. In all, 13 works were acquired for the permanent collection though the ENGAGE initiative.

FRIENDS OF THE GALLERY SOCIETY

The Friends of the Gallery Society is a registered charity and accepts monetary donations towards the purchase of art for the Yukon Permanent Art Collection. All money donated is used to purchase artwork for the collection and donors are recognized on the plaque placed by the work of art which their donation helped to purchase. A Government of Yukon tax receipt is issued for all donations.

You may wish to consider the Friends of the Gallery Society when estate planning, by offering either a monetary donation or (collected) artwork that is (suitable) to the collection. Please contact the Curator about the donation of artwork.

Membership in the Friends of the Gallery Society costs $15.00 per year; $5.00 for seniors. For additional information about the Friends of the Gallery, to join or to make a donation, please contact:

Ruth McCullough, Curator
Friends of the Gallery Society
Box 31474
Whitehorse, YT
Y1A 6K8

LEFT
Kenneth Coyne
Sixth Shaman

RIGHT
Marlene Collins
Cathedral

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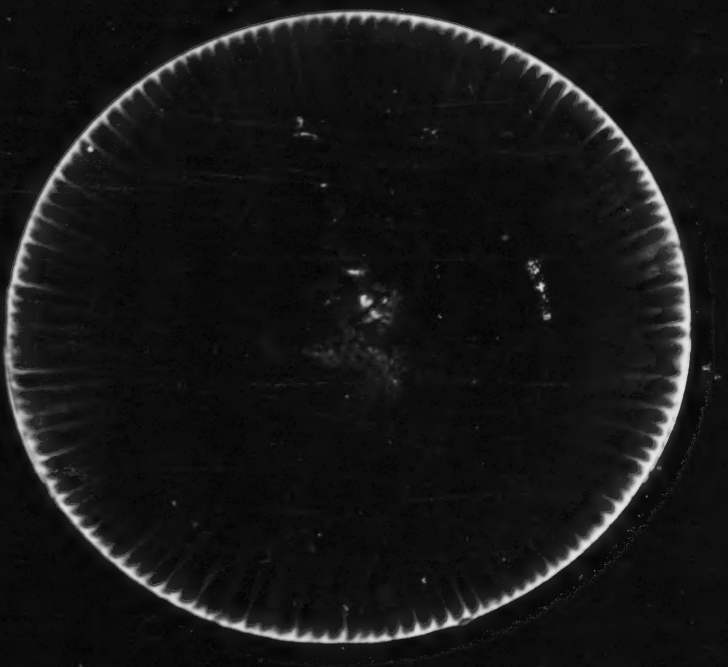

1993

Lynn Blakie

1994

Jacqueline Stehelin

Jacqueline Stehelin

1995

Neil Graham

Ava Christ

1996

Catherine Deer

Dan Hummel

Jackie Zehe

1997

Kate Williams

Marshall Melvin

Gertie Tom

Neil Graham

Neil Graham

Janet Moore

Renee Jansen

Mark Porter

Ann Smith

Keith Wolfe Smarch

Keith Wolfe Smarch

Julia Boles

Joyce Majski

Joyce Majski

1998

Dan Hummel

Fannie Charlie
Untitled Beading
beads on shroud, 1997
donated by Joy Wickett

Meshell Melvin
The Thirty Mile: Portrait of a Canadian Heritage River
hand, collage and Bonnet embroidery, 1998
purchase assisted by the people of Yukon

Sean McHugh
Teresa (cave) Even Mountain Mountain
watercolour on paper, 1996
donated by the artist with assistance from the people of Yukon

Ed Burtynsky
Nickel Tailings #33, Sudbury Ontario, 1996
photograph, 1996
donated by the artist, K. and R. Amster, Aspen Residences Ltd., Pierre Maurer, Lesley McCullough, Rose Pretzlaff, Pretzlaff Consulting, Catherine Rogers, Sissy Urquhart, Tao Wee and Joy Wickett

Roger Lalondress
Hell Not Well (ENGAGE '98 People's Choice Award)
wood, sand and paint, 1998
donated by Joy Wickett

Dominique Modlinski
When the Flowers Mist Over Yukon (ENGAGE '98 Artist's Choice Award)
acrylic on canvas, 1998
donated by Watts, Kilpatrick, Buitting, Hendrick and Fairman Law Firm

Joe Migwans
Drum
hair-tanned moose hide on birch with beaver at boots on hoop/glass, 1998
purchase assisted by the people of Yukon

David Thauberger
Frontier Town
acrylic on canvas, 1994
donated by Mary Ellenwood Boland McCaffrey

David Thauberger
Carcross General Store
acrylic on canvas, 1994
purchase assisted by the people of Yukon

Kitty Smith
Untitled sculpture (#2)
poplar and ink, ca. 1930
purchase assisted by the people of Yukon

Kitty Smith
Untitled sculpture (#1)
poplar and ink, ca. 1930
purchase assisted by the people of Yukon

Gertie Tom
Dog Packs
spruce and fur-trimmed moose hide with moose thread, 1998
purchase assisted by the people of Yukon

Tom Dickson
Tom Wonnie Mask (back-zipped)
acrylic on birch, leather lining, beads and eagle feather, 1998
purchase assisted by the people of Yukon

Tom Dickson
Tom Wonnie Mask (not-zipped)
acrylic on birch, leather lining, beads and eagle feather, 1998
purchase assisted by the people of Yukon

Annie Henry
Untitled Beadwork - Brown Vine
beads on hemp-based moose hide, 1998
purchase assisted by the people of Yukon

Annie Henry
Untitled Beadwork - Red Vine
beads on hemp-based moose hide, 1998
purchase assisted by the people of Yukon

Keith Wolfe Smarch
Things Eagle Frontier
cedar, abalone, acrylic paint, 1/4 stuffed flicker feathers and sinew, 1999
purchase assisted by the people of Yukon

1999

Eugene Alfred
Eagle & Salmon
acrylic paint on red cedar, 1999
purchase assisted by the people of Yukon

Béla Simó
Cougar I
basswood, 1997
purchase assisted by the people of Yukon

Mike Yuhasz
Spun
mixed media, 1999
purchase assisted by the people of Yukon

Edith Jerome
Night Light (ENGAGE '99 Artist's Choice Award)
acrylic on canvas, 1999
donated by Joy Wickett

Dominique Modlinski
Adventure on the Big Water (ENGAGE '99 - People's Choice Award)
acrylic on canvas, 1999
donated by Watts, Kilpatrick, Buitting, Hendrick and Fairman Law Firm

Joan Shaxon
Waiting for Mr. Krauchenwald
watercolour on paper, 1992
donated by the artist

Libby Dulac
Ice Pool

Albert Peterson

Ela Dakotsi

Ela Dakotsi

Frances Dias

Daphne Mennell

Ann Smith

Joan Shaxon

Joan Shaxon

Alex Dickson

Mark Preston

Shiela Alexandrovich

Keith Wolfe Smarch

2000

Dan Hummel

Shane Wilson

Daphne Mennell

Meshell Melvin

A.Y. Jackson

Kitty Smith

Kitty Smith

Kitty Smith

Ken Anderson

Karen Bien

2001

Ann Smith

Alice Park-Spurr
Yellow Wings
oil on canvas, 2000
purchase assisted by the people of Yukon

Vernon Asp
Serenity (ENGAGE: 01 - Artist's Choice Award)
acrylic paint on hide with feathers & beads, 2001
donated by Joy Wickett

Joan Shaxon
Derelict Boat
watercolour on paper, ca. 1992
purchase assisted by the people of Yukon

Fred Johnson
Seven
mixed media, caribou hair, beads, eagle feathers on tanned moose hide, 2001
purchase assisted by the people of Yukon

Alice Patnode
High Country
oil on canvas, 1991
purchase assisted by the people of Yukon

Alice Patnode
Forest Jewels
oil on canvas, 2001
purchase assisted by the people of Yukon

2002

Carol Pettigrew
Grazing Moon
mixed media fabric, 2002
purchase assisted by the people of Yukon

Kenneth Coyne
Sixth Shaman
mixed media, 2002
purchase assisted by the people of Yukon

Don Weir
Summer Evening - Dillard Garden
collage, 2002
purchase assisted by the people of Yukon

Don Weir
Dalhousie #2 Lodge
Inukshuk for Dalhousie #2
collage, 2002
donated by the artist

Don Weir
Dalhousie #2
acrylic on canvas, 2002
purchase assisted by the people of Yukon

Christopher Lewis
Creation
acrylic on cut & pasted wove, 1999
purchase assisted by the people of Yukon

Dereen Hildebrand
Long Lake
chalk pastel, 2002
purchase assisted by the people of Yukon

Keith Wolfe Smarch
Sheep Horn Spoon
sheep horn with abalone & ivory inlay, 1998
donated by the Yukon Government

Keith Wolfe Smarch
Spirit Tail Rower
acrylic on yellow cedar, 1998
donated by the Yukon Government

Christina Peters
Talking Mask
acrylic and hemp on birch, 2002
purchase assisted by the people of Yukon

2003

Annie Henry
Beaded Gauntlets
beads, tanned hide, cotton thread, moose with native wool, 1998
donated by the Yukon Government

Betsy Smith
Mind Maze
beads, tanned hide, cotton thread, tanned moose hide, 2001
purchase assisted by the people of Yukon

Emma Alfred
Skin Dress
smoke moose skin with beads, 1996
donated by the Yukon Government

Lorraine Joe
Skin Boot
moose skin, native beads and fabric, 1998
donated by the Yukon Government

Tracy Taylor
Caribou Tufting
caribou hair, thread on black fabric, 1998
donated by the Yukon Government

Rachel Tom
Mukluks
beads, tanned hide on moose-tanned hide, 1998
donated by the Yukon Government

Rose Willson
Mukluks
beads, tanned hide on moose hide, 1999
donated by the Yukon Government

Tracy Taylor
Beadwork
beads, tanned hide, cotton thread on tanned moose hide, quilted, 1997
donated by the Yukon Government

RIGHT

Gerry Kortello
Just Another Greek God, Ravaged by Time

BELOW RIGHT

Alice Painode
Forest Jewels

Tracy Taylor
Mini purse
beads, cardigan ties, thread, vest cotton on tanned moose hide, with wool lining, 1997
donated by the Yukon Government

Alex Dickson
Wall Rug
[illegible] wool on tanned moose hide, 1997
donated by the Yukon Government

Alex Dickson
Assembled walking Rug
moosehair tufting, 1997
donated by the Yukon Government

Mark Preston
Mukluks
[illegible], 1997
donated by the Yukon Government

Evalena Beisser
Traditional Vest
[illegible] on canvas, 1997
donated by the Yukon Government

Rose Wilkson
Mitts
[illegible] on tanned moose hide, 1998
donated by the Yukon Government

Fannie Charlie
Mitts
[illegible] on tanned moose hide, 1998
purchase assisted by the people of Yukon

Jackie Ziehe
Salmon Mitts
[illegible] on tanned moose hide, 2003
purchase assisted by the people of Yukon

Diana Caldwell
Drawing for the Rivers
thread and handmade paper on foam core, 1974
donated by the artist

Ingrid Kaldor
The Back Forty
charcoal on paper, 1980
donated by the artist

Palma Berger
Evening Ferry at Dawson City
watercolour on paper, 1981
donated by the Yukon Arts Council

Mark Preston
Old Lady from Burwash
graphite, ink and felt pen on paper, 1993
donated by the artist

Nina Sutherland
Waves
acrylic on canvas, 1994
donated by the artist

Phyllis Fiendell
Peacock On Plate
glass underglaze, 1994
donated by the artist

Patrick Royle
Tag-Er Dance
glass underglaze, 1994
donated by the artist

Jackie Ziehe
Sleepers (pair)
Livingstone Creek
oil on canvas board, 1994
donated by the artist

Lillian Loponen
Yellow
watercolour on paper, 1994
donated by the artist

Lillian Loponen
Mystical Mist
watercolour on paper, 1994
donated by the artist

Jean Paul Lemieux
Yukon
sérigraphie, 1997
donated by the Yukon Government

Libby Dulac
Ice Pool
oil on canvas board, 1984
donated by the artist

Betty Lucas
Kids Moccasins
beads, hide strips, thread, wool lining, felt and dentalium lace on tanned moose hide, 2003
purchase assisted by the people of Yukon

Betty Lucas
Kicky Sheath
beads, tanned leather lace, wire, tassels and cardboard on tanned moose hide, 2003
purchase assisted by the people of Yukon

Betty Lucas
Working Mukluks
hide, embroidered ribbon, thread, felt and wool on tanned moose hide and canvas, 2003
purchase assisted by the people of Yukon

Martha Buyck
Deer hide Slippers
beads, rabbit fur, wool and cotton lining on commercial tanned deer hide, 2003
purchase assisted by the people of Yukon

Alice Buyck
Ladies Slippers II
beads, beaver fur, cotton wool lining, thread on tanned hide, 2003
purchase assisted by the people of Yukon

Alice Buyck
Ladies Slippers I
beads, beaver fur and cotton on tanned moose hide, 2003
purchase assisted by the people of Yukon

Elsie MacDonald
Mukluks
[illegible] sealskin, beads, sinew, fur, felt and canvas on commercial moosehide, 2003
purchase awarded by the people of Yukon

Eugene Alfred
Legal Warrior Artifact
acrylic on birch, 2003
purchase awarded by the people of Yukon

Nicole Baulberger
Spring Lupine: Ice Lines from Thawing Carnivore (NOAH'S ARK'S Choice Award)
mixed media on board, 2003
purchase awarded by the people of Yukon

Marlene Collins
Universal (UNSAVE IT) *Imagine Dance Again*
mixed media on canvas on board, 2003
purchase awarded by the people of Yukon

Mary Dequetre
Forget Me Not Mountain
mixed media on canvas, 2003
purchase awarded by the people of Yukon

William Atkinson
Wolverine Mask
cedar, paint, fur, felt, 2002
purchase awarded by the people of Yukon

Dorothy Tom
Tlingit Vest
glass beads, cloth on wool textile, bone buttons on Sitka, 2003
purchase awarded by the people of Yukon

Joe Migwans and Ken Anderson
Drum
acrylic, silver dollars, cloth, deer hoofs and sterling[illegible] on birch frame, 2003
purchase awarded by the people of Yukon

Gordon Peter
Untitled 2003
[illegible] beads, [illegible] cloth, feathers and caribou hoofs on canvas, 2003
purchase awarded by the Kwanlin Dün Cultural Centre people of Yukon

Dennis Shorty
Untitled
[illegible] on [illegible] board, 2003
purchase awarded by the Kwanlin Dün Cultural Centre people of Yukon

Minnie Caesar
Caribou Skirt
[illegible] beads on [illegible] cloth, [illegible] on [illegible], 2003
purchase awarded by the people of Yukon

Gerry Kuntein
[illegible]
[illegible] on [illegible], 2003
purchase awarded by the people of Yukon

Bela Simó
Totem Woman
[illegible] on [illegible], 2003
donated by Joe Wickett

Bela Simó
Totem Bear
[illegible] on [illegible], 2003
donated by Joe Wickett

A.Y. Jackson
Old Store in Dawson
oil on board, 1954
on permanent loan from the Langevin Family

Ledá Jules
Raven Chief Baby Bath
commercial felt, Ultra Velvet & Lame thread, beads, silk, 2003
purchase awarded by the people of Yukon

Jackie Olson
Friendship II
mixed media, 2003
donated by the Gathering of Traditions Potlatch Society

Diane Paton Peel
The Bakery - Dawson
oil on art board, 1973
donated by Joy Watson

Andrew MacDonald
Sacred Rain
watercolour on paper, 1993
donated by Joy Watson

Jackie Zieha
Spirited Dance
watercolour on paper, 1993
donated by Joy Watson

Catherine Deer
Joy
[illegible] on [illegible], 1993
donated by Joy Watson

2004

Paul Preblich
Sky Eagle
[illegible] on [illegible], 1998
purchase awarded by the people of Yukon

Karen Kochea
Birch Bark Basket
dyed porcupine quills, birch bark on birch bark, 2003
purchase awarded by the people of Yukon

Dwayne Johnson
Human
acrylic on birch, 2003
purchase awarded by the people of Yukon

Jo de Beaucfou

Jo de Beaucfou

Jo de Beaucfou

Don Weir

Karen Bien

Joanne Jackson Johnson

Joanne Jackson Johnson

Alex Dickson

Eugenia Alvez

Anne Smith

Anne Smith

Yalin de Reyreygny

FOLLOWING PAGE

Amy Smith
Untitled